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REPORTS.

ENGLISCHE STUDIEN.

A considerable number of excellent studies and reviews are to be found in the later volumes; at the same time certain tendencies of the periodical will hardly be admired by its more scholarly readers. At present the field of discussion extends from original research in the English language and literature to Neuere Erzählungsliteratur, Neue Romane, Unterrichtswesen, even including articles on the Boer War and educational acts in England. Breadth of interest is excellent, but it should be distinguished from dissipation of effort. The quality of work in Englische Studien is notably unequal, and falls off especially in articles of popular nature. Popular articles give opportunity for skillful, and even noble workmanship, but they cannot exactly be said to lessen the provincial character of a journal ostensibly devoted to a branch of philology; and when they fail to improve upon Baildon's concluding article on Stevenson (Volume XXVIII) they are intolerable. There is small excuse, too, for such negligence in the matter of proof-reading as appears on nearly every page.

Volume XXXI. 1. Förster. Early Middle English Proverbs. An edition of nineteen proverbs found in MS II 45, Trinity College, Cambridge, and printed in the first edition of Kemble's rare Salomon and Saturnus. The proverbs are in Latin, with Middle English, and, in a few cases, Old French parallels. The date of the collection is about 1200, though several of the proverbs are doubtless much older. It was compiled apparently in Southern Central England, and has traits in common with the so-called Proverbs of Alfred and the Owl and the Nightingale. Several of the proverbs are pure specimens of the Old English long line, chiefly of the A type; others illustrate the verse of Layamon. The editor has cited numerous interesting parallels in his notes, besides compiling a glossary, and furnishing bibliographical material on the subject of Early English proverbs. He adds four proverbs from MS Digby 53, and two from MS Rawlinson C 641, printed by P. Meyer and Stengel.

Knapp. The Diffusion of the Inflected Genitive in *-s* in Middle English. Knapp discusses the subject under the following heads: Die Flexion des Genitivs in Altnorthumbrischen; Der Genitiv Singularis im Späteren Sächsischen; Der Nördliche [Middle English] Dialekt; Der Norden des Östlichen Mittel-landes; Chaucer, Londoner Urkunden, Caxton; Das Westliche Mittelland; Der Westliche und Mittlere Süden; Kent und die

Benachbarten Südöstl.-Sächs. Gebiete; Der Genitiv Pluralis; Ursachen der Entwicklung; Wegfall des Suffixes nach Zischlauten und vor *s* des Folgenden Wortes; Der Genitiv der Verwandtschaftsnamen auf *-r*; Eigennamen und Personennamen mit Endungslosem Genitiv Singularis; Ausdruck des Possessiven Verhältnisses durch das dem Substantiv nachgestellte Possessivpronomen *his*; Der Genitiv in der Zusammensetzung. Arising, as it did, in Old Northumbrian, the dissemination of the genitive in *-s* is explained chiefly by a failing sense of grammatical gender, by the leveling of the inflection of the article and the adjective, and by its phonetic convenience. In the South the circumlocution with *of*, among other causes, tended to retard its increase. The study is abundantly illustrated from a rather wide range of Middle English literature.

Holthausen. *Studies in Early English Drama*. A reprint of two Latin dialogues of Ravisius Textor from an edition of 1651. These dialogues are the sources respectively of the interlude *Thersites*, and Ingelend's interlude, *The Disobedient Child*. The author remarks briefly upon the relation of these plays to their originals.

Among the reviews may be mentioned the following: Trautmann, *Kleine Lautlehre des Deutschen, Französischen, und Englischen*, reviewed by Logeman; Malmstedt, *Studies in English Grammar*, by Stoffel; Reitterer, *Leben und Werke Peter Pindar's*, by Machule; Gaebel, *Beiträge zur Technik der Erzählung in den Romanen Scott's*, by Schnabel.

The *Miscellanea* include *Bemerkungen und Zusätze zu Franz' Shakespeare Grammatik* by Ellinger; a note on *Always = at any rate*, by Swaen; a note from Lange opposing Skeat's theory that the *Romance of the Rose*, B, was translated by James I. of Scotland.

2. Weyrauch. *The Squyr of Lowe Degre*. A brief discussion of Turk's study of this romance. The author supports him in his belief that the romance is not, like *Sir Thopas*, a travesty.

Machule. *Coleridge's Translation of Wallenstein*. An account of its origin drawn from such sources as Schiller's correspondence, and a detailed comparison of the translation with the original. Certain variations, or additions, sometimes thought to have been original with Coleridge, are due to the fact that he used a MS version sent him by Schiller, which differs slightly from the text published in Germany. This version is that of the *Stuttgarter Theaterhandschrift*, published by Von Maltzahn in 1861.

Jespersen. *The Nasal in Nightingale*. This intrusive nasal is not due to the associative influence of the word *evening* (cf. Sweet N. E. G. § 1551), but is the same as that in *Portyngale*

< *Portugal*, *porringer* < *porrager*, and a dozen other examples. Jespersen deduces the rule that 'a nasal was very often inserted before *g* or *d* in the weakly stressed middle syllable of a trisyllable stressed on the first syllable'. The insertion in most cases occurred in late Middle English.

Reviews. The important ones are as follow: Finck's *Die Klassifikation der Sprachen*, and Osthoff's *Etymologische Parerga*, both by Uhlenbeck, the latter containing some five pages of detailed comment and correction; Kaluza's *Historische Grammatik der Englischen Sprache*, which Pogatscher finds hasty, inaccurate, and ill-adapted to the student's needs; he adds numerous minor observations; Pound's *Comparison of English Adjectives in the XV. and XVI. centuries*, by Stoffel; the sixth edition of Zupitza's *Lesebuch*, by Holthausen; Sedgefield's edition of King Alfred's *Boethius*, reviewed in detail by Wülfing, though a considerable proportion of the matter is irrelevant.

The *Miscellanea* include a lexicological note fully illustrated, by Sattler, on *Most—the Most* and an explanation, by Berg of the terms *gentlemen of the professions* and *college*, as used in *The Rivals*.

3. Van Draat, *The Loss of the Prefix ge-* in the Modern English Verb. The history of the prefix in Germanic down to Old English was somewhat as follows: As a prepositional prefix it first denoted combination, then became intensive, then a mere symbol transforming an imperfective verb into a perfective or resultative. Thus it comes to indicate tense in Old English, and naturally becomes a distinguishing mark of the perfect participle. In a number of cases, however, cited from Alfred's *Orosius*, the collective force is apparent, and in a still greater number (from the same text) *ge-* distinguishes the perfective meaning of a verb from the imperfective meaning of the simple verb form. In later English *ge-* has been lost, chiefly owing to French influence, and the simple verb compelled to do duty both in the imperfective and perfective senses. A list of such cases is appended. The author's distinctions seem confused at times, and his cited examples represent little literature beyond the *Orosius* and some thirty verses of the Old English Gospels in the four various manuscripts.

Nesbitt. On Some Difficulties in Learning English.

Ruete. Otto Gildemeister. An obituary account of the editor of the *Weserzeitung*, and translator into German of Byron, Shakespeare, Ariosto, and Dante. In his essays he is strongly influenced by Macaulay.

Reviews. Björkman speaks enthusiastically of Callaway's study of the appositive participle in Old English. Furnivall's *editio princeps* of Lydgate's *Pilgrimage of the Life of Man* is re-

viewed by Logeman, who is not convinced that Bunyan was directly dependent upon it, though the two allegories may have a common source. Boyle, in his usual violent manner, falls foul of Thorndike's *The Influence of Beaumont and Fletcher on Shakespeare*, and, oddly enough, blames him for his 'inclination to sneer', for 'a tone of unprovoked aggressiveness', and for 'dealing his blows furiously right and left'. Elton commends, for its thoroughness and learning, Ker's edition of select essays by Dryden.

Miscellanea. Bang maintains that *A* in *A Talbot*, I. Henry VI. I. 1. 123, is an interjection.

A Supplementheft contains a Generalregister to Volumes I-XXV of *Englische Studien*, compiled by Arthur Kölbing.

Volume XXXII. 1. Heuser, *A New Middle English Version of the Theophilus Legend*. This is the late XV. century version found in the Bodleian MS Rawlinson Poetr. 225, and here printed for the first time. A Southern and a Northern version of this mediæval Faust legend are already in print, but a fourth (Harl. 1703) is still unpublished. This version, in six-line tail-rime stanzas Heuser considers the most artistic.

Bruce. *The Breaking of the Deer in Sir Gawayne and the Green Knight*. In this very interesting article the author explains the obscure description, found in *Sir Gawayne*, of this event of the chase. This he does with the aid of descriptions of the process found in mediæval English and French texts. They are as follows: *Sir Tristrem* 474 ff.; *Parlement of the Thre Ages* 65 ff.; *Boke of St. Albans*, and a XVII. century version of it called *Jewell for Gentry*; a tract in Cott. MS Vesp. B XII. (translated from Twici's *Art de Venerie*); *Chace dou Cerf* (late XIII. century); *Le Livre du Roy Modus* (1300); *La Chasse de Gaston Phoebus* (1387).

Lawrence. *Some Characteristics of the Elizabethan-Stuart Stage*. The author first attacks the false doctrine that the Elizabethan theatre had a drop curtain; he then distinguishes between two kinds of public theatre—those in which the stage was permanent, being covered with a permanent roof supported by columns; and those which could be quickly converted into a bear-garden by the removal of the stage. In the latter case there was only a light roof and no columns. Van Buchell's famous contemporary drawing of the Swan combines columns with a movable stage, and is therefore inaccurate. Lawrence discusses also the position and use of the lower traverses. They hung between the doors at the rear of the stage, and confined a small portion of the stage-room, which served in many cited instances as an inner room and the like. Traces of this expedient survived in the drama until nearly 1700, long after the device had vanished.

Pughe. Matthew Arnold as Critic of his Age and Social Reformer (continued on p. 200 of this volume). A voluble, but not especially discriminating paraphrase of material in Walker's Greater Victorian Poets, Saintsbury's Arnold, Gate's Selections from Arnold's Prose, Stedman's Victorian Poets, and the same writer's Matthew Arnold.

Eitrem. Stress in English Verb-and-Adverb Groups (cf. Sweet's N. E. G. II, §§1907, 1908). A classification of the various cases in contemporary English in which the stress falls upon the adverb, upon the verb, or upon both equally. The article may be useful as a record of contemporary sentence-accent, or to an adult foreigner in his study of English.

Reviews. Holthausen's notice of the coöperative Laut- und Formenlehre der Altgermanischen Dialekte, edited by Dieter, contains nearly seven pages of detailed corrections. Glöde praises Fehr's Die Formelhaften Elemente in den Alten Englischen Balladen, I, as a good example of an analytic study of style. The best review of the number is by Van Dam, dealing with Bridges' Milton's Prosody and Stone's Classical Metres in English Verse. He shows that Bridges is wrong in disregarding the pronunciation of Milton's time, and that such disregard vitiates his entire treatment of the subject of elision. Furthermore his conception of stress is crude. The exceptional cases of inverted stress in both the first and the second foot of Par. Lost VI. 34; XI. 79, are perhaps due to unconscious imitations of Italian hendecasyllabics. An instance occurs in Milton's Italian Sonnet II. 13.

Miscellanea. Swaen continues his notes in Old English Lexicography. Ritter contributes ten Literarhistorische Miscellen, among which may be mentioned two XVIII. century examples of Cupid and Death as a lyric motive; a comparison of Measure for Measure III. 1. 32 ff. and Lear I. 2, with a Latin version of Anthol. Graec. I. 66. 1, and with a song in Kendall's Flowers of Epigrammes; a comparison of Gray's Agrippina 98 with Night Thoughts 258, 261; notes on Chatterton's Ælla, Cowper's Task 1. 749, Byron's To Mary, Shelley's Adonais, and the following poems of Burns: Song composed in August, A Winter Night, Captain Grose's Peregrinations, Thou Ling'ring Star, The Cares o' Love, From Esopus to Maria 23.

2. Osthoff. Ags. *Blāce*, *Blācōrustfel*. Etymologists have in many cases assumed *blāc* to be a variant of *blāc*. T. E. Kars-ten has shown that the nom. masc. form should be *blācē*, not *blāc*. These collateral forms arose as a result of the -u:-io-inflection of the adjective. Sweet derived his nominative *blāc* from the gloss *blāc thrustfel* (= *vitaligo*, leprosy). The author believes, however, that the gloss should be printed *blāc-ōrustfel*, which is probably analogous with **blāc-ōrūstfel*, just as *blāc-ern*

is analogous with *blāc-ern*; therefore *blāc*, as a nominative form is not correctly inferred. Osthoff adds one or two corollary remarks.

Ackermann. Lord Byron's Betrothal, Marriage, and Divorce. A reply to exceptions taken by Brandl to the author's conclusions in a review of Ackermann's Life of Byron. The review was printed in the Deutsche Lit. Zeitung 1901, 3040-3041.

Lamburn. The Education Act of 1902 for England and Wales.

Reviews. Franz speaks with much greater approval of the second part of Kaluza's Historische Grammatik than Pogatscher did of the first. He corrects a few errors of detail. A review by Spies, in twenty-four pages, of Macaulay's edition of Gower is somewhat spiritless, though scrupulously detailed. The edition he finds a useful makeshift, though not critical in the best sense.

Miscellanea: Hempl, The Runic Words, Hickes 135; Van der Gaaf, The Devil and his Dam (Marlowe, Faustus l. 716, ed. Merm.); Sprenger, April Fool Day. Apropos of Havelok 1006, Van der Gaaf shows that a parliament was held at Lincoln as early as 1226; Holthausen's edition dates the earliest one in 1301. Boyle suggests that the farmer with the expectation of plenty, in Macbeth ii. 3, is Sordido of Jonson's Every Man out of his Humor.

3. Eckhardt. Diminutive Forms in Old English. The arrangement and clearness of this article are admirable. Old English is comparatively feeble in its formation and use of diminutives. Besides the purely diminutive endings, and those which form pet-names and names of the young of animals, there are certain suffixes which have lost their original diminutive force. Under separate heads the author deals with the following suffixes: *ing*, *ling*; *l* (*el*, *la*, *le*), *k* (*ca*, *ce*, *oc*, *uc*, *ic*, *ec*); *in*, *en*; dental suffix; *incel* (not of Latin origin); and certain anomalous cases. A large number of the names of persons are diminutive, at least in form. In Old English versions of Latin Texts the diminutive is seldom rendered by a corresponding Old English diminutive. It is either ignored or paraphrased.

Belden. Perfective *ge-* in Old English *Bringan* and *Gebringan*. *Bringan*, though perfective in Gothic and Old High German, has become durative in Old English and takes *on* with the accusative. A new perfective is found with *ge-* which takes *on* with the dative (in Alfred). This verb also fades into a durative in late Old English, according to the general tendency in Germanic.

Van Draat. The Loss of the Prefix *ge-* in the Modern English Verb. Continued from Volume XXXI. In the first section of this paper the author distinguished eight various constructions with *since*. Each of these he illustrates with examples from Old, Middle, and Modern English. Three have now died out.

Reviews. Wyld's long review of R. Müller's study *Über die Namen des Nordhumbrischen Liber Vitae* is chiefly occupied with the subject of *ð* and *ǣ* before a nasal in Old English. His remarks are inconclusive.

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HERMES, XXXVIII.

Fascicle I.

Vergil's erste und neunte Eclogue (F. Leo). L. again (cf. A. J. P. XXIV p. 344) defends Vergil's Eclogues. Published when the poet was nearly 30 years old, we should expect to find in them the ripe fruit of his genius. There is little need of condoning faults, and comprehension is possible without the aid of Theocritus or the aid of allegory, which has been overdone. Eclogue I, indeed, expresses V. gratitude to Octavian for the peaceful possession of his Mantuan estate, and has pictured the distress of the dispossessed settlers; but Tityrus is not Vergil, Servius and modern commentators, notably Bethe (Rh. Mus. XLVII p. 578 ff.), notwithstanding. The latter, starting with this hypothesis, has pointed out discrepancies that tend to show a lack of unity in the composition; but these difficulties yield to a proper interpretation. The same is true in general of Eclogue IX. Here Menalcas is Vergil; but the correspondence is veiled and the other points of contact with V. life are fewer than is commonly believed and unnecessary to the reader. Above all we should recognize that Eclogue IX, apart from the Theocritean verses, is an original production.

Eine Elegie des Gallus (R. Bürger). Theocritus' dying Daphnis was Vergil's model for Eclogue X, which was suggested by an elegy of Gallus. What was the nature of this elegy? Apollo's speech (vv. 21-23) corresponds closely with that of Priapus (Theocr. I 81 ff.) excepting that Vergil, following the scholia to Theocritus, represents Gallus' Lycoris as false to her lover. The substitution of Apollo for Priapus is due to Gallus, who probably introduced Apollo in a dream as Lygdamus did; the dream motive was common to elegy. In sharp contrast with Apollo's words, made cruel through Vergil's misconception, follow those of the hopeful Gallus. These are paraphrased from a single elegy of G., as Servius' *translati* is not to be taken literally and it is not likely that the repeated allusions to the chase would be found in different poems, the chase being rarely mentioned in elegy. The words (v. 2) 'quae legat ipsa Lycoris' show that Gallus was still writing love songs to Lycoris. This imaginary character became the prototype of the Cynthias and Corinnas of the other elegiac poets, as Gallus himself suggested the model lover. Vergil made use of this elegy just as Ovid drew on Tibullus (Am. III 9); hence biographical details are not to be

looked for. The identification of Lycoris with Cytheris was due to the misconception alluded to above. If Eclogue X, the latest, shows us Gallus as an elegiac poet, it becomes evident that Eclogue VI 64 ff. does not represent a change of G. to an epic poet. Indeed the translations from Euphorion, such as that of the Grynian grove, would naturally precede the original elegiacs, on which Gallus' reputation rests.

Die Senatssitzung vom 14. Jan. 56 (W. Sternkopf). A discussion of Cicero *ad fam.* I 2. 2. leads to the adoption of *ut* after *aperte*, where M shows *vi* crossed out. Changing the usual punctuation we are to read: Perspiciebant enim in Hortensi sententiam multis partibus plures ituros, quamquam aperte, < ut > Volcacio adsentirentur, multi rogabantur, atque id ipsum consulibus invitis, nam ei Bibuli sententiam valere cupierunt (or cupierant Madvig).

οὐλοχύται (P. Stengel). L. Ziehen has shown (cf. A. J. P. XXIV p. 471) the cathartic signification of the οὐλοχύται for post-Homeric times. In Homer water cleanses the hands and fire burns the sacrificial meat; later the burning stick is plunged in water, and altar and worshipers are sprinkled, a symbolism which arose with the post-Homeric belief in pollution. In Euripides' Iph. Aul. 1563 ff. Calchas lays his φάσγανον, before using it, on the basket with οὐλαί as an act of purification. In Homeric times this was unnecessary (cf. 1 271 ff. and T 252 ff.). The rite of the οὐλοχύται was part of the κατήρχεσθαι. We read γ 445 Νέστωρ χέρνιβά τ' οὐλοχύτας τε κατήρχετο, which means χερνιψάμενος οὐλοχύτας (ἀνείλετο καὶ) προὔβιλετο. The casting forward was the essential act, and while the οὐλαί would naturally fall on altar and sacrificial animal, it was not for the sake of purification. The companions of Odysseus (μ 357 ff.) pick leaves οὐ γὰρ ἔχον κρὶ λευκόν. Leaves certainly had no purifying virtue. Penelope (δ 759 ff.) goes into the ὑπερῶα and ἐν δὲ θέτ' οὐλοχύτας κανέφ, ἥρᾱτο δ' Ἀθήνη. After the prayer we read: ὧς εἰποῦσ' ὀλόλυξε. As this was the customary cry at offerings to attract the attention of the god, we may infer that it was accompanied by the sprinkling of the οὐλαί. A man in her place would have poured out wine. The ceremony of the οὐλαί then was a sacrifice, usually preliminary, performed to attract the attention of the god and win his favor, just as wine was poured out for the same purpose.

Paralipomena zu Euklid (J. L. Heiberg).

Zu Clemens τίς ὁ σωιζόμενος πλούσιος (E. Schwartz).

Stilicho und Alarich (Th. Mommsen). The relations of the two Roman empires, nominally under Arcadius and Honorius, but actually governed by Rufinus Stilicho and others, is set forth on the basis of the historical sources with particular reference to Illyricum, the eastern provinces of which were claimed for the Western Empire by Stilicho. In this connection the warfare

and treaties between Stilicho and Alaric are discussed down to the death of the former. Stilicho held his position as generalissimo through his relationship to the imperial family, though he seems to have been more of a statesman than a general; and remained faithful to the trust the dying Theodosius had imposed on him and made no attempt to dethrone Honorius.

Das neugefundene Bruchstück der capitolinischen Fasten (Th. Mommsen). The restored text of the two columns, for the years 380 B. C. and 332-330 B. C., are given according to Hülsen's publication (Lehmann's Beiträge z. alt. Gesch. 2 (1902), 248.) and compared with the respective data in Livy and Diodorus. The names of seven of the nine military tribunes in column I seem to have arisen from the careless combination of two lists containing six names each, the maximum number; the last two are really names of censors as shown by Livy, who appears to be somewhat more accurate. The identity of the names given in both columns and their genealogies are then discussed.

Bruchstücke der Saliarischen Priesterliste (Th. Mommsen). Built into the church S. Saba on the Aventine this stone contains five names, already known, of a patrician college of *ephebi*; and as no other such college is known except that of the Salians this list of the years 37-40 A. D. may therefore be added to those of the years 170-202 A. D. long ago recognized as belonging to the college of Palatine Salians, all of which helps to identify another list of the years 56-64 A. D. as being of the same character.

Zu den attischen Archonten des III. Jahrhunderts (J. Beloch). B. defends his chronology of the Attic archons against J. Kirchner (cf. A. J. P. XXIV p. 472). Arrheneides, however, must be moved down to 262/1 B. C. This substantiates the statement of Diod. XXIII 6 (cf. Suidas *Φιλήμων*) concerning the death of Philemon. The hypothesis of a cycle of 19 years gains in credibility and is valuable as a criterion.

Zur Überlieferung von Statius' *Silvae* (Fr. Vollmer). V. believing with Krohn and Klotz that the *Matritensis* (M) discovered by Löwe, is the oldest and only source for the *Silvae* is wholly opposed to Engelmann (De *Statii silvarum codicibus*, Diss. Leipzig 1902) and Wachsmuth (Leipz. Studien XX 202 ff.), who argue that the collation of Poliziano was made from the famous Poggio MS.

Ἐκατόρυγος (Br. Keil). Modern travellers have noted the checkerboard appearance of a large part of the Tauric Chersonesus, marked off by stone fences. This receives light from an inscription of the III century B. C. (Inscr. Pont. Eux. IV n. 80) in which *ἐκατόρυγος*, abbreviated from *ἐκατοντάρυγος*, originally modifying *κλήρος*, designated a rectangular plot of ground. Such units combined would constitute farms of various sizes.

Miscellen.—H. Schrader finds that as Minucianus was the first to treat of the 13 *στάσεις* (cf. Syrianus II p. 55, 2 R.) Telephos must either have followed him (150–155 A. D.) at an advanced age, which involves difficulties, or this subject was wrongly attributed to him in the Proleg. to the *στάσεις* of Hermogenes (Walz VII, 1, p. 5, 23) (cf. A. J. P. XXIV 474).—S. Selivanov supported by F. Hiller von Gaertringen shows that five not six was the number of *πρυτάνεις* at Rhodes in the III century B. C.—W. Radtke approves of Kaibel's explanation of Cratinus' verse (II p. 88 M.) *τυρῶ καὶ μίνθῃ παραλεξιμένος καὶ ἐλαίῳ* "dici videtur piscis aliquis caseo mentha oleo conditus tamquam cum Mintha concubuisse"; but includes Tyro in the allusion (λ 235 f.) and adds "quem iocum ut satis absolvat et explanet, poeta extremo versu subiungit sine ulla ambiguitate καὶ ἐλαίῳ."—Mommsen derives *iumentum* from *iuvare*. *Iouxmenta* on the archaic cippus of the Roman Forum (Lehmann Beiträge zur alten Gesch. 2 (1902) p. 232) is therefore unintelligible. The word *regei* in the same inscription points to the time of the kings; the letter R can be matched only in the Duenos-inscription.—A. Wilhelm discusses the Hecatompodon inscription and one pertaining to the Eleusinian Mysteries.—Chr. Huelsen identifies the Aemilius Probus, who gave Theodosius II the extracts from Nepos' work de historicis latinis, with one whose name is inscribed on three fragments of stone from the Colosseum.—C. Robert changes Arist. Birds 1701 to καὶ φίλιπποι Γοργίου.

Fascicle 2.

Paralipomena zu Euklid (Fortsetzung) (J. L. Heiberg). See Hermes XXXVIII pp. 46–74.

Die enoplischen Strophen Pindars (O. Schroeder). S. transfers the dactylo-epitritic odes of Pindar and four of Bacchylides into the Ionic rhythm known as *ἐνόπλιος*, in which the fundamental constituents are — ∪ ∪ ∪, — ∪ ∪ — and — ∪ ∪ —, ∪ ∪ ——. A lengthy introduction discusses the nature and origin of this metre, its occurrences in the Lyric poets and its close relation to and confusion with logaoedics. The fundamental peculiarity of Ionics is their three-fold character, producing a waltz-like movement. There is no antithesis between ascending and descending rhythms; but an equal balance is maintained by means of a medial stress (≡ ∪ ∪ ∪, ∪ ∪ ≡ ∪). The first and last syllable being common produces variety, now a retarded movement (— ∪ ∪ — and — ∪ —), now iambs and trochees, which are, however, peculiar to the rhythm. The Ionic measure, at once rigid and pliable, was highly developed before it combined with the choriamb to form the *ἐνόπλιος*, in which the choriamb with medial stress (— ∪ ∪ —) is of secondary value, just as the dactyl is in anapaestic verse, yet important in causing the rhythm of the verse to glide and soar rather than to rise and fall. The

letters a e i o u representing the five fundamental forms, with a few diacritics, serve to set forth compactly the metrical schemes and facilitate their description.

Eine Prosaquelle Vergils und ihre Umsetzung in Poesie durch den Dichter (P. Jahn). This study attempts to show by means of parallel columns, that one half of Georgics II is a poetical version of a prose extract from Theophrastus' *περὶ φυτῶν ἱστορίας*. The agreements, taken in sections, follow frequently in the same order and are often nearly literal. This illustrates the remark of Columella that Vergil's method was *exornare floribus poeticis*.

Ἐλαφόστικτος (P. Wolters). Dittenberger showed (Hermes XXXVII p. 298) this to be a nickname of one marked with the figure of a deer to designate the runaway slave (*στυγματίας*). We have evidence that the owl, horse and ivy-leaf were used to indicate respectively the proprietorship of Athens, Syracuse and the god Dionysus; but the figure of a deer does not appear suitable. On a vase of the Munich collection appear two women whose arms and legs are tattooed showing at least one figure of a deer. These vasepaintings probably represent Thracians, whose custom of tattooing is well known as it is of other races in antiquity. We may presume then that the Ἐλαφόστικτος of Lysias (13, 19) was tattooed with one or more such figures, which would be considered an ornament in his native country, but in Athens marked him as a barbarian.

Zu Herons Automatentheater (W. Schmidt). S. tries to meet the criticisms of A. Olivieri, who argues (Rivista di filologia XXIX (1901) 424-435) that the above mechanism would not work according to Heron's description. S. while believing in its completeness refers the final solution to a practical test.

Zwei Listen chirurgischer Instrumente (H. Schoene). S. compares a Latinized list of 67 names of surgical instruments found in a IX century MS (codex Parisinus latinus 11219) with a similar independent list in Greek characters of the XI century (Laurentianus gr. LXXIV 2), containing 88 names, and so attempts to determine the original forms. It remains for a specialist to identify these names with the numerous surgical instruments discovered at Pompeii and elsewhere. The above lists yield a total of 104 distinct names.

Über die Handschriften der Silven des Statius (A. Engelmann). E. meets the objections made by Vollmer (see above), and gives reasons for believing that the Matritensis is a copy of a XV century MS. Line 86* (in M) is not genuine, hence the only proof of the priority of M over Poliziano's collation falls to the ground. This collation was complete, for the notes known as A were written in the same pale ink as notes A*, which were explicitly taken from the Poggio MS.

Zu Galens Schrift *Περὶ κράσεως καὶ δυνάμεως τῶν ἀπλῶν φαρμάκων* (M. Wellmann). The V century MS Constantinopolitanus (C) contains under the text of Dioscorides on the first few leaves corresponding sections from the illustrated herbarium of Crateuas and, more extensively, extracts from the above named work of Galen. This beautifully illuminated MS is valuable in showing what the oldest illustrated herbarium of the Greeks, the *ρίζοτομικόν* of Crateuas, was like; but the text of Galen, as of Dioscorides, has been arbitrarily abbreviated and changed so as to be valueless. The Galen extracts with critical notes follow to prove this assertion. Fuller and better extracts *κατὰ Γαληνόν* are found on the margin of a Dioscorides MS of the XV century (cod. Paris. gr. n. 2183). A few specimens of these are given to serve to identify the probably extant original.

Conjectanea (F. Leo). I Catulli versus 95, 7. 8; II Caelius Ciceroni (*ep.* VIII 3); III Horatii *carm.* I 20; IV Petroni *cap.* 82; V Valeri Flacci *Medea* VIII 6; VI Octaviae v. 485; VII CIL. VI 4, 33674.

Miscellen.—W. Dittenberger with the aid of an inscription conjectures *Χαρίον*, a rhetorician, for *Χαβρίον*, the general, in Plutarch's *An virtus doceri possit* (3 p. 440 b.).—J. Schoene shows that Photius' extracts from Plutarch's lives were arranged chronologically.—The same scholar finds that Cicero *ad fam.* V 5 contains a rough draft of the letter followed by a smoother copy, the latter beginning with "Meus in te animus" (cf. A. J. P. XIX p. 227).—M. Manitius presents his collation of the legible part of the Dresden MS R. 52^r (XII century) containing Cicero's *orat. Phil.*—Joseph Mesk proposes *παράλιον* or *πάραλον* for *Παραίτιον* in Xenophon of Ephesus III 12, 1 (cf. E. Rohde *Gr. Roman* (2. Aufl.) p. 422 A. 4).—F. Hiller von Gaertringen cites a list of five *πρυτάνεις* found in Alexandria, but recognized as Rhodian by v. Wilamowitz-Möllendorff. (See Miscellen above.)

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